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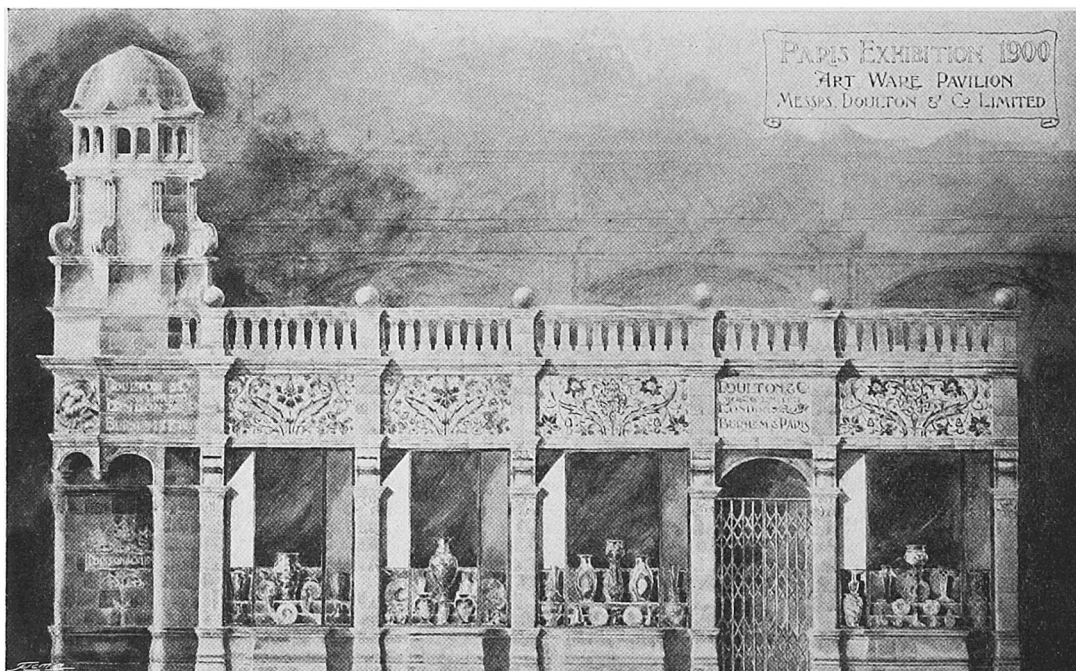
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THE ARTIST



SKETCH FOR THE DOULTON PAVILION
AT THE PARIS EXHIBITION

THE DOULTON PAVILION AT THE PARIS EXHIBITION

ONE of the most prominent features of the British Applied Art Section at the Paris Exhibition is the pavilion of Messrs. Doulton's Lambeth Potteries, the extremely varied contents of which were shown last month at the Albert Embankment Show-rooms.

The pavilion is constructed of stone-ware of a pale green tint and semi-glazed surface ('Carrara' enamel). The general tone of pale green is interrupted by the bold frieze of coloured salt-glazed blocks in the panels over the window-openings. Over the main entrance is placed an allegorical figure, in relief, by J. Broad, representing pottery, whilst the sides of the entrance are decorated with an ornamental design in enamelled stone-ware. A small octagonal turret is erected in the corner over the entrance.

The interior is kept in quiet tones of artistically arranged drapings and ivory-white wood-work, so that the attention is not diverted from the panels on the upper walls and from the

varied exhibits below. The panels of ornament are in Faience tiles, but for the principal wall an important treatment has been devised. As giving opportunity for splendid colour, and at the same time affording a peculiarly British subject, three incidents from Malory's History of King Arthur have been selected for working out in panels of 'Vitreous Fresco.' The subjects are (on left hand) *Sir Galahad achieves the Perilous Siege*, (in centre) *Sir Galahad achieves the Sword*, and (on right hand) *Sir Galahad achieves the Sangreal*. The side panels are each 5ft. 6in. long, the centre 8ft. 6in., all being 4ft. 6in. high.

These panels have been painted by Mr. J. H. McLennan, from the designs of Mr. A. E. Pearce, who is responsible also for the design of the Pavilion, and for all its constructional and decorative details.

The exhibits include a fine collection of 'Doulton ware,' the salt-glazed decorated stone-

THE ARTIST



VASE IN DOULTON WARE
BY MISS F. E. BARLOW

ware that first attracted general notice to the Lambeth firm. It must still be borne in mind that in spite of the advance made in recent years, the anxieties attendant upon the production of an art-stoneware have by no means lessened. The risks are no less numerous than in the early days; the firing still has to be carried through in large open kilns, liable more or less to varying conditions. So that, although within certain limits effects and combinations of colour can be prepared for, the main factor in a successful result is still a matter of fortunate chance.

As regards the types of design that may be seen, Messrs. Doulton may claim that they have carried the possibilities of art-stoneware to a far point. They have discovered and used successfully many new colours; they have added to their already numerous methods of dealing with the plastic material, and, on the other hand, they have to some extent relied upon simplicity of form and economy of means to produce a new order of effects. This may be seen more especially in a group of pieces in which the

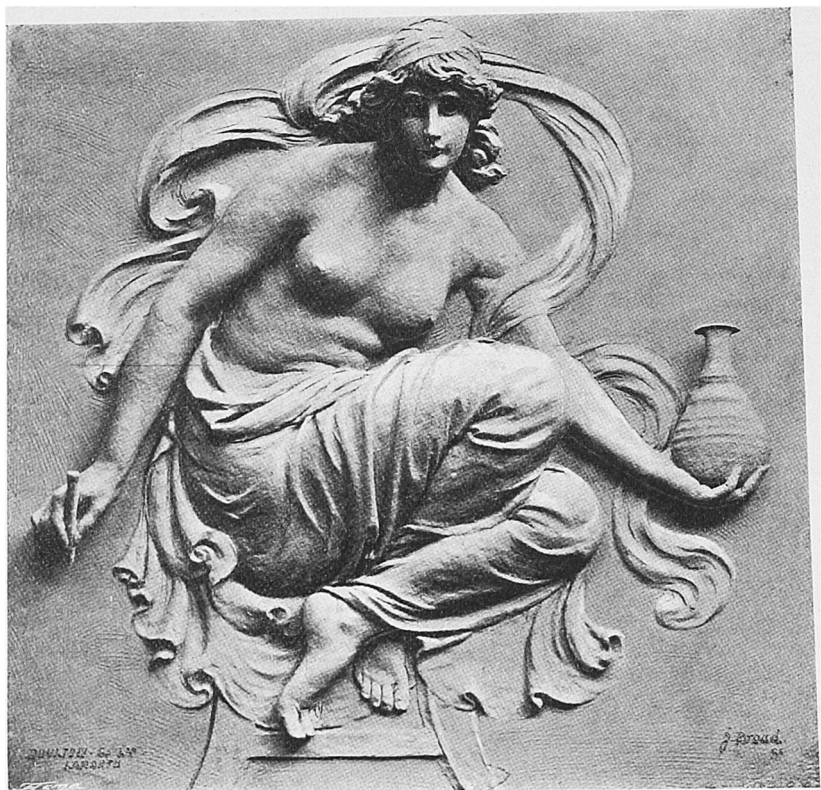


FIGURE BY JOHN BROAD
FOR ANGLE OF PAVILION
FINISHED IN
'CARRARA' STONEWARE

THE ARTIST

GROUP OF SALT-GLAZED
DOULTON WARE POTS
DESIGNED BY
M. V. MARSHALL AND
F. C. POPE
COLOURED BY W. GANDY



incised ('sgraffito') line has been discarded, and a freely-drawn *brush line* adopted for the design. This has given greater freedom and ease of execution, although adding somewhat to the difficulties of firing. The 'sgraffito' line, although it sometimes brought about a hardness of effect, held the colour well. It may be interesting to note that the first example of this new brush-line method was drawn from the kiln and shewn to the late Sir Henry Doulton only a few weeks before his decease.

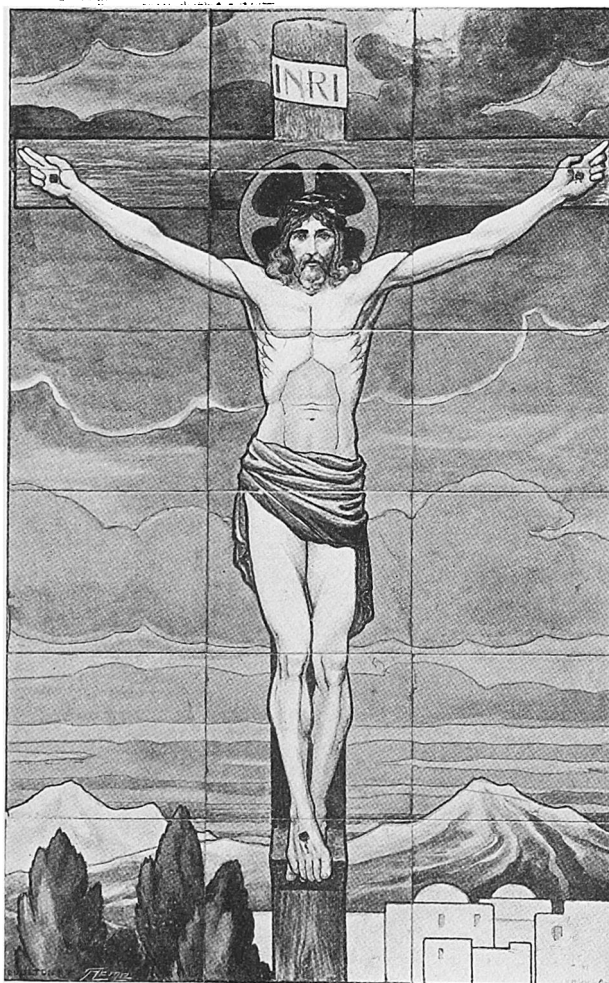
Special attention has been given to the colour schemes of the Doulton ware exhibits, Mr. M. V. Marshall's work in this direction being particularly prominent. He is also responsible for

a little group of stoneware models of special interest. These have been fired without colouring, reliance being placed only on the effect of contrasting textures in the plain salt-glaze brown.

Some few pieces of coloured salt-glaze ware of simple form have been further decorated in metallic lustres with uncommon results.

Room has been found for only one example of a decorative material quite recently introduced, from which much is hoped. Under the name of 'Stoneware Polychrome,' Messrs. Doulton have sought to carry out on a stoneware basis the method of decoration known as majolica painting. As carried out by Della

THE ARTIST



PANEL IN 'STONEWARE POLYCHROME'
REPLICA TO REDUCED SCALE OF ONE FIXED AT GLASGOW
BY MESSRS. DOULTON & CO.

Robbia and other mediæval potters, the process consisted in covering a slab or form of terracotta with a thin coat of an opaque white enamel. Upon this coating the paintings were executed, and on being subjected to a second firing, the painting and the enamel surface were fused into one. Majolica, however, does not admit of being fired to such a degree of hardness as is desirable for exterior decoration in this climate, and Messrs. Doulton's experiments have led to the preparation of a hard stoneware body and an enamel covering which can be fired at the same stoneware heat as the body

itself, and in the same kilns. Paintings fused at such an intense heat as this are not likely to be attacked by the deleterious acids found in city atmospheres, and the decorative scheme once decided upon will remain permanently enshrined. The panel exhibited has for its subject the 'Crucifixion.' It measures 4 feet by 2½ feet. The blocks on which it is painted are 3 inches thick, and are intended to be built into the wall. The cartoon is a reduction from the centre of one of five panels, now being executed for the exterior of a mission church in Glasgow.